

## "KNIGHTHOOD" BIG BOOM TO ART OF SCREEN

Picture Industry Owe Vote of Thanks to Hearst for Great Film at Criterion, Says Head of Theater Owners' Body.

THE entire motion picture industry owes a vote of thanks to William Randolph Hearst for giving such a wonderful picture as "When Knighthood Was in Flower," now at the Criterion Theater, to the public at this particular time," declared William Brandt, founder and president emeritus of the Theater Owners' Chamber of Commerce, before that organization at the Hotel Astor.

Mr. Brandt is the owner of several theaters in Brooklyn and was one of the first motion picture theater managers to recognize the need of organization and co-operation among theater owners. Accordingly he organized the Theater Owners' Chamber of Commerce, which has done much to stabilize the exhibitor end of the business and hence react favorably upon every branch of the industry. Although Mr. Brandt declined reelection this year, he is still the leading spirit of the organization.

"The motion picture business is just coming out of a depression, which was probably the worst in the history of the industry," continued Mr. Brandt. "Not only were general economic conditions bad, but for various reasons the public was being weaned away from the picture theaters, and I do not blame the public for getting tired of them."

"The industry needed something to bring it up—some big outstanding thing that would restore confidence and make everyone in the industry realize that the motion picture industry was all that has been claimed for it."

"Right at the crucial moment comes Mr. Hearst with a great picture, 'When Knighthood Was in Flower'—one of the few really wonderful pictures. And Mr. Hearst not only backed his judgment on the production to the extent of a million and a half dollars, but he has put the picture over with the greatest campaign of publicity and exploitation in the history of the industry. Mr. Hearst knew that he had the goods, and he backed his judgment with his dollars."

"Great as has been the advertising campaign that is being put behind this picture, the most impressive and far-reaching advertisement are the crowds I see turned away at the Criterion Theater every day. The word-of-mouth report that here is a picture announced as one of the greatest ever made which fully lives up to its advertisements, will stimulate the industry all over the country and restore public confidence in this form of amusement. I noted the advance claims that were made for it and I also note with pleasure the many newspapers that have pointed out how these claims were borne out. Every exhibitor ought to be grateful to Hearst for not only making this production, but putting it over in a style worthy of the picture."

"Incidentally, this is the first time in all my experience as an exhibitor that I have ever come out publicly and 'boosted' a picture, and this is not because 'When Knighthood Was in Flower' needs any 'boosting,' but because we exhibitors should be grateful for the boom it is bound to give our business."

## "Slim Shoulders" Filmed at Beach

THE fashionable visitors at Palm Beach are many times shown in the backgrounds of the new Irene Castle production, "Slim Shoulders," which opens a week's engagement at Moore's Rialto Theater, beginning today.

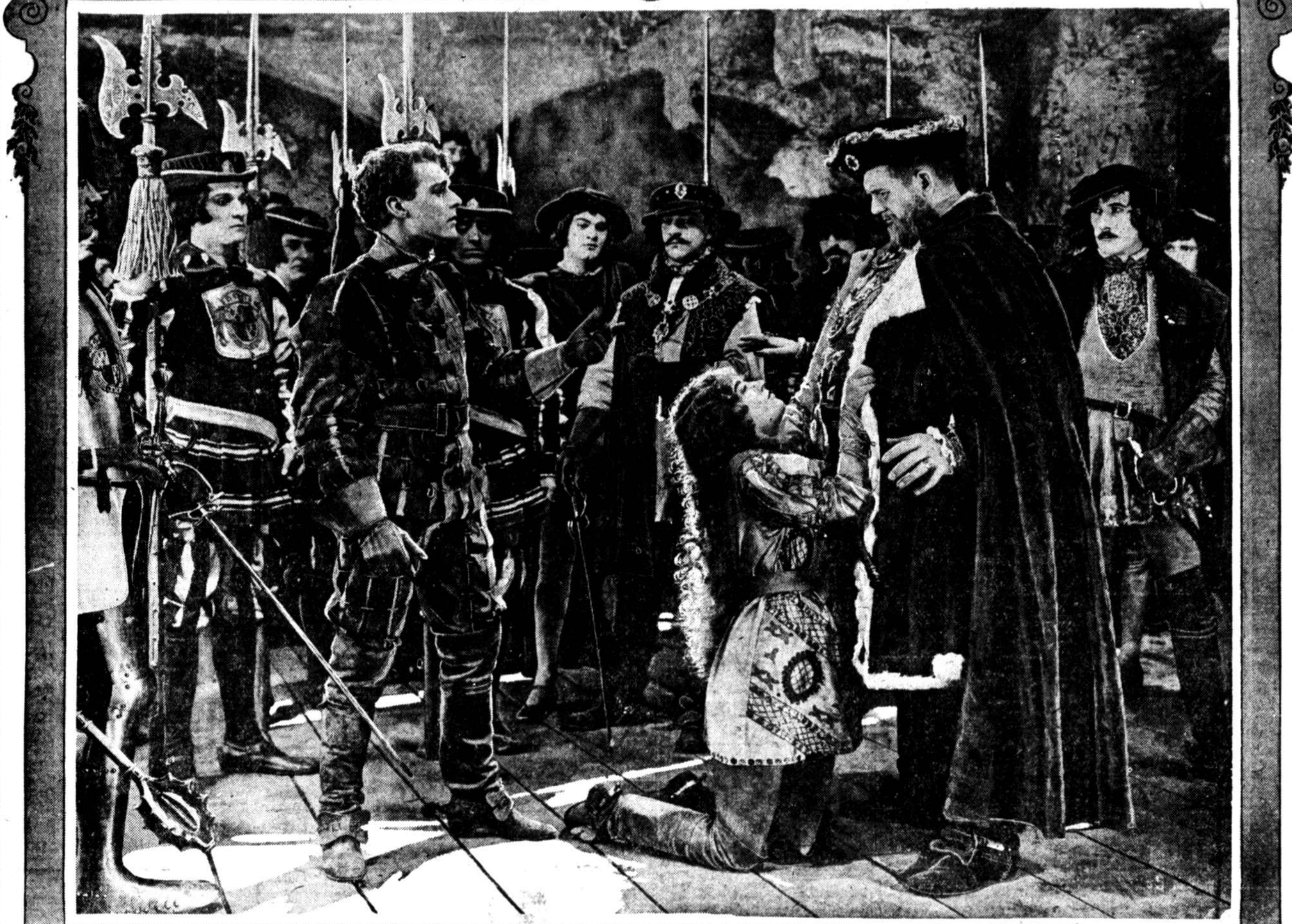
All of the exteriors for this new Irene Castle picture were made in and around Palm Beach, with the possible exception of a few shots of New York streets, which, of course, were shot in New York city. The studio scenes also were made in the Tifford studios, in New York, but taken altogether the majority of the scenes are laid in Palm Beach.

Mrs. Castle and the members of her company spent nearly six weeks at various Palm Beach resorts while the picture was being made, and on every clear day hundreds of visitors at the famous resort carefully followed each detail of the picture-making. In this way Director Alan Crosland was enabled to get some very realistic backgrounds for some of the scenes, and on two occasions he used visitors instead of "extras" for the crowd scenes.

Directly after the picture was completed Mrs. Castle went to Europe, but she has returned for further achievement.

Mrs. Francis Parkinson Keyes, Washington writer and wife of the Vermont Senator, was recently luncheon guest of Mary Pickford at the latter's studio at Hollywood.

# "When Knighthood Was in Flower"



THIS scene from the Cosmopolitan Production, "When Knighthood Was in Flower," now at the Criterion Theater, New York, shows King Henry VIII of England

chiding his sister, Princess Mary Tudor, for running away with Charles Brandon. Marion Davies, who plays the part of Princess Mary, wears the fencing costume

in which she tried to disguise herself as Brandon's young brother. Forrest Stanley is seen as Brandon; Lyn Harding, eminent English actor-manager, as King Henry.

## Something About Them

ALEXANDRA CARLISLE has received an invitation from the officers of the Hasty Pudding Club at Harvard to stage their annual musical comedy production which will take place next year.

Miss Carlisle, whose home is in Boston, put on the Hasty Pudding shows of 1920 and 1921.

"PRETTY MICKEY," alias Mabel Normand, has only about a thousand gowns available for week-ends since an uncouth press agent, blind to art and the higher motive of things, tied up most of her luggage in New York until he got his wages.

"The wages of sin is death," someone said but, after looking over this lad's bill, which ran into many hundreds, we re-echo "That may be true, but the wages of most of us is a sin." To think of just being near Mabel and working for her, and then expecting wages, is certainly "the nerve."

CHARLES DILLINGHAM has received a motion picture offer for "Jocko," the \$50,000 trained crow in "Better Times" at the New York Hippodrome. Before he will accept, experiments will be tried behind the bright lights used in the movie studios with "Jim" Crow and "Old" Crow, who are "Jocko's" understudies. If the lights seem to affect their eyes, no chances will be taken upon spoiling "Jocko's" marvelous juggling ability through impaired eyesight.

THE versatile Rupert Hughes is now setting styles for women, and after his wont, is introducing a highly original touch. The new mode is a bathing suit for kitchen wear in hot weather.

STRAND—If you can find a brighter galaxy of comics elsewhere than appears in Cosmopolitan's "Beauty Shop" at the Strand today, we'll buy you a season ticket to the peace monument.

Unlike the producer who couldn't enjoy the fun because he thought of the salary list, us common variety of patrons can just welter in tearful laughter without a care in the world. Here they are:

Raymond Hitchcock, Billy B. Van, Louise Fazenda, James J. Corbett, Fairbanks Twins, Lovely Diana Allen, Montagu Love and Lawrence Wheat.

And good vaudeville prevails in addition to the big film feature.

CRANDALL'S—A double-fisted idol we call Dustin Farnum, here today in "The Trail of the Axe," for long before the movies came and, with them, contentment for the throngs, Farnum was an idol of the stage.

He's done right well on the screen, though, and they do say this ax picture is just his style of chopping block.

The scenes were laid against natural backgrounds. The narrative concerned itself principally with the adventures of two brothers in love with the same girl. One is a nice boy; the other a renegade without "a redeeming quality" as they say in the "mellers." Thus the action.

GARRICK—Sydney Greenstreet, who supports Emma Dunn in her latest play, "Her Happiness," opening tonight, has a record for versatility in characterization the envy of many a name which has seen bigger and brighter lights.

Among his most distinguished recent achievements have been his great performances of King Henry III, in support of Beerbohm Tree in his production of Shakespeare's play of that name, and as leading comedian for Mitzi in "Lady Billy."

A little before these performances he played Falstaff, Calliban, Malvolio, Jacques, Sir Toby Belch, and Bottom in the Shakespearean repertoires of Margaret Anglin and Ben Greet.

In her latest production, "The Eternal Flame," adapted with extraordinary skill by Frances Marion from Honore de Balzac's "La Duchesse de Langeais," Norma Talmadge has achieved what Robert Sherwood, gifted commentator on the movies for Life, recently described as "the perfect combination of star, story and production."

Miss Talmadge has rarely appeared in a picture of such artistry as this contribution to the present epochal uplift which the motion picture industry is experiencing. Conway Tearle, in the leading male role, is perfectly cast as General Montreuil, ardent lover, who brought humility to the reigning coquette of the court of Louis XVIII.

Work was begun last week on the next two Preferred Pictures to be released by B. P. Schulberg through the Al Lichtman Corporation. Gasnier has undertaken the direction of Gilbert Emery's play, "The Hero," while Tom Forman has been assigned to Larry Evans' story, "Are You a Failure?"

## Melodrama Gone, Movies Are King

THE melodrama on which the fathers of the present generation used to feed has been crowded out by the motion pictures, and the public which goes to the theaters nowadays wants either a fighter or a much more tragic form of entertainment.

Eddie Shubert, the comedian of "The Flashlights of 1923," at the Gayety this week, is authority for the statement.

And Shubert ought to know, being one of the men in the theatrical business who have given much time and study to the production of melodrama.

Shubert's principal claim to fame in the theatrical profession comes from the fact that he is a native son of New York. There are very few of the theater's chosen who can boast of New York as a birthplace, and exceedingly few who can claim it as the place where they grew to manhood. That, however, is Shubert's claim, which he declares he can prove.

He started out as a youngster to be a horse trainer. Years ago, when Ivy City was an important dot on the racing map, Shubert was an exercise boy with the horses at that place.

Ivy City has practically disappeared now, and there are only a few Washingtonians who can remember when it was the headquarters of the National Capital's racing fraternity.

From the race tracks Shubert went into the theater and acquired an interest in melodrama, and thence moved into the burlesque field, where he asserts he has become a permanent fixture.

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## Winter Stock Opens At Capitol, October 15

THE speculation that has surrounded the Capitol Theater since late summer was ended yesterday through announcement by Arthur Leslie Smith, director of the Belasco Players of 1922, and Henry Duffy, prominent member of the same organization, that they have taken over the Capitol Theater for an extended period, beginning October 15, for the presentation in Washington of the late New York successes, which, by reason of temporary conditions in Washington this season, have been unable to find playhouses here.

Since early August the Capitol Theater has presented an interesting puzzle to local theatrical circles. It was announced weeks ago that this theater would no longer house burlesque attractions but since that time, no further statement has been forthcoming. The decision of Mr. Smith and Mr. Duffy indicates that not only will the Capitol be the home of legitimate attractions during the current season but that it will also be the center of an interesting production novelty.

It is the plan of these two producers to obtain from New York producers the actual manuscript of plays now current on Broadway, such as "Able's Irish Rose," "The Cat and the Canary," and other plays of that type, and to produce them in Washington with a resident repertoire cast of players. It is their intention also to offer these 1922 productions for engagements of a length commensurate to their popularity and not to limit them to any definite length of run.

This is a most interesting theatrical novelty and one which promises to relieve to a great extent the present famine in legitimate dramatic fare now prevailing.

## Hopwood Richest Playright in U. S.

FROM time to time a good deal is heard about amounts earned by playwrights, and it was lately reported that Avery Hopwood had already received \$339,000 from "The Bat." The production of Hopwood's "Why Men Leave Home" has served to call fresh attention to this author's huge financial success, he is, almost unquestionably, the richest of the playwrights.

This list of amounts earned by Mr. Hopwood's most profitable plays—a number do not appear in the line-up—was furnished, with some reluctance, by Mr. Hopwood himself.

"The Bat"	\$339,000
"Gold Diggers"	236,000
"Fair and Warmer"	223,000
"Nobody's Widow"	110,000
"Seven Days"	110,000
"Ladies' Night"	96,000
"Spanish Love"	87,000
"Judy Forgot"	69,000
"Girl in the Limousine"	52,000
"Sadie Love"	39,000
"Our Little Wife"	36,000
"Clothes"	22,000
"This Woman and That Man"	12,000

The total is \$1,437,000. At that, "The Bat" is not the only play on the list that is still yielding returns.

ed, re-equipped and redecorated, and that it is one of the finest playhouses in Washington, as well as the largest. An indication of this fact is seen in the plan of at least one Washington concert manager to utilize the Capitol for a series of afternoon concerts of a type always previously given at one of the other big theaters.

David Powell has been selected to play the leading male role opposite Elsie Ferguson in her Paramount picture, "Outcast," which has just been started. Powell played the role with Miss Ferguson on the stage several seasons ago, following the retirement of Charles Cherry from the cast.

## RUSS REFUGEES HAPPY NOW AT HIPPODROME

Long Trail of Two Young Women of Means Who Lost All Ends in Big Gotham Playhouse in Important Roles.

THE trail of the Russian refugees has led from Petrograd across Russia and Siberia to Manchuria, through Shanghai, Hongkong, Japan, the Philippine Islands, to Seattle, and finally across the North American continent to New York and the Hippodrome for Claudia Ivanova and Olga Mihailovakaya, two of the principal singers in "Better Times," Charles Dillingham's spectacle. Their story is that of thousands of other Russian girls, independently wealthy in the days of the old regime, who have been forced to find a way to earn their own living with their own talents, thousands of miles from home, as a result of the reign of Russian disorder.

The father of Miss Ivanova had been a civil official before the war in Tobolsk in western Siberia, while Miss Mihailovakaya's home had been on the Amur river, where her father commanded a regiment of Cossacks. Both girls, according to the Russian custom, had been sent to Petrograd to be educated. Miss Ivanova became a thorough pianist and studied voice for a time with Prof. Ange, before the revolution regarded as the foremost of the Russian opera coaches.

Miss Mihailovakaya dabbled in music and then in art, taking up the study of painting largely to gratify her father, who, aside from his army life, had found time to do considerable landscape painting. They remained in Petrograd during the early period of the war as they were but fifteen and sixteen years old, respectively, and too young even for relief work of any nature with the Russian armies.

When the revolution came, the girls who had been friends for a year in Petrograd found themselves suddenly cut off from their homes, with their only friends as helpless as themselves. Their first thought, of course, was to make their way homeward. They chanced to possess considerable money in banknotes, and they were discreet enough to hide their jewelry. They started across Russia by train, and although the trains were crowded and they ran infrequently, they crossed Russia into Siberia without molestation.

They went to Tobolsk to find that Miss Ivanova's family had been forced to leave and they were unable to find any traces of them. They decided to continue their journey and finally arrived at Vladivostok, after they had abandoned their attempt to reach the Amur river. From here they later decided to go to Harbin, in Manchuria, after they had learned that Miss Mihailovakaya's parents had also disappeared.

They were now virtually without funds, and they joined the remnants of a Russian opera company in Harbin. With the company they went to Shanghai, from Shanghai to Hongkong, and eventually into Japan and on to the Philippines. For the better part of three years they wandered through the Orient with the opera company, which finally came to the United States, landing at Seattle. Last spring the company reached New York and presented a season of Russian opera at the New Amsterdam Theater, where Miss Ivanova sang in "Boris Godonoff" and "The Tsar's Bride" and Miss Mihailovakaya in "Pique Dame," "Pastorale" and "The Snow Maiden."

Three years of singing had developed their voices to such an extent that they were told they were justified in seeking opera careers. They were offered contracts for the Russian opera company's forthcoming tour, but they declined and obtained engagements at the Hippodrome, and will be able to study with competent American teachers while they are appearing at the big playhouse.

## Tribute to Minsky.

THE special score arranged for "Monte Cristo" by N. Minsky, conductor of the symphony orchestra of thirty solo artists at Crandall's Metropolitan Theater, last week brought laudatory comment from a great number of the theater's patrons. The immensity of the scenes necessary to visualize the Dumas tale were matched in breadth and profundity of treatment by Mr. Minsky, who, to do the picture justice, had the temerity to arrange an orchestral setting that was preponderantly Wagnerian.

That it was played with such splendid effect speaks volumes for the proficiency of the distinguished ensemble of this musical organization.

Patsy Ruth Miller, eighteen-year-old leading woman, who plays the ingenue role in Rupert Hughes' "Remembered," never has been able to get used to seeing her first name spelled "Patsy." Typographical errors frequently do that to her.